three club tricks, she made sure she trumped each of them with a *top* trump.

You'll notice that if declarer plays carelessly and trumps the third club with a small trump she will be over-trumped by East, and a trump continuation will prevent her from making 10 tricks.

If a trump is led, win with a top heart in your hand, making sure three top trumps are left in dummy to ruff the losing clubs. You then come to one top trump trick, the ace of diamonds, three diamond ruffs, the ace and king of clubs, and three club ruffs.

The tournament provided much lively bridge. Top qualifiers were Charlotte Hunt and I, but we faded in the finals and the tournament was won by Judy Osie and Hymie Butkow, with runners-up Bernard Donde and Tass Nestorides. *Barbara Smith*

ART

Familiar icons

KARIN JAROSZYNSKA *(Everard Read)*; PHILIP BADENHORST *(Karen McKerron)*; STANISLAW KORS *(ARTernatives)*.

For one of our most talented and uncompromising artists, **Jaroszynska** exhibits far too seldom. She's in top form in her latest show, continuing to explore the mythic world (heavily based on Nordic folk lore, though I always feel an affinity with some of the fantasy kingdoms of Michel de Gelderode) that she has created.

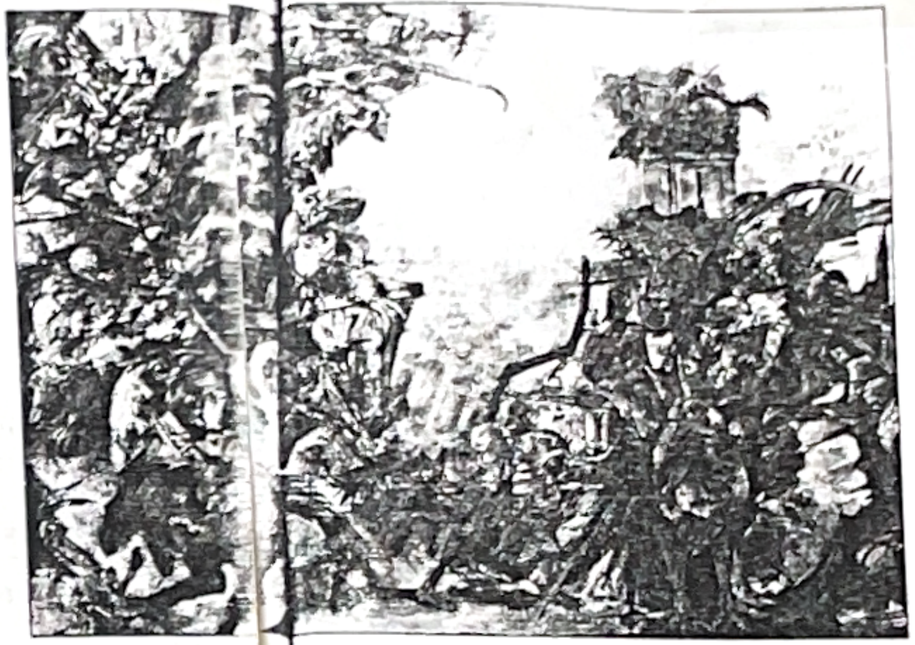
Karin Jaroszynska ... Pigs exploring a mythic world

The familiar icons are all here again in these paintings and drawings: strange beings and grotesques, animals and half-animals, half-humans, painted with immense skill and detail and a palette whose superficial sombreness becomes a rich variety on closer inspection. It goes without saying that the technique is immaculate. If there is less obvious sensuality than in the recent *Rialto* suite, there are nevertheless some Rubenesque ladies in *Trio, Women & Horse*.

This may not be "easy" art, but persevere and you'll find it deep and compassionate.

Landscape Interiors is how **Badenhorst** describes his latest collection of paintings, drawings and etchings. If that sounds inherently contradictory, it's appropriate to the mood. Not only is there a fusion of interior and exterior, there is a (deliberate) sense of confusion. The vision is both apocalyptic — stubby, snapped off tree trunks, ant hills in the wilderness, tornadoes and floods — and theatrical, as isolated human figures often appear to be on a stage, though whether as actors or audience may not be clear.

But the work is not depressing, as it can be in similarly motivated artists like (say) Deborah Bell or William Kentridge. There is a bold sense of colour, and the line of the etchings is sure and delicate. Only in some of the larger works does deliberate ambiguity risk becoming unmeant loss of focus.



Jaroszynska ... fine technique in Monument